

# MSO Academy

## TRUMPET – ROUND 1

### Orchestral Excerpts

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Set work:

**BÖHME**                      24 Melodic Studies, No.9

BEETHOVEN *Leonore*: Overture No.3, Op.72b

Trumpet 1 in B flat

EXCERPT 1 Allegro

Allegro

268

Trp. in B  
colla parte

273

VI.

*f* (auf dem Theater)

Tempo I  
12\*

Fl.

294 colla parte

*cresc.*

*f*

296

[Dieses Signal wird auch in der Oper „Fidelio“ gespielt.]

\* Please observe a brief pause before continuing

**BIZET** *Carmen*: Suite No.1

Trumpet 1 in A

No.1 Prélude (Prelude to Act 1)

**EXCERPT 1** Andante moderato [ ♩ = ca.69 ]

Andante moderato [ ♩ = ca. 69 ]

9 I.II. Trp. in A

*f*

10

*ff*

*dim.*

11

*p* *meno p*

*crescendo* *molto* *ff*

*i*

**STRAVINSKY** *Petrushka* (1947)

Trumpet 1 in B flat

Third part

**EXCERPT 2** Allegro, ♩ = 116

con sord. 3 **133** 4 Solo **134** Allegro, ♩ = 116 Solo  
*p marc.* *marc. p* *senza sord. mf* *mf*  
**135** *p* *mf*  
**136** *p* *mf*  
**137**  
**138**  
**139** *mf* *L'istesso tempo* *Poco meno mosso* *poco rall.*  
2 1 1 1

**SCHUMANN** *Symphony No. 2 in C, Op.61*

Trumpet 2 in C

First movement

**EXCERPT** *Sostenuto assai*

*Sostenuto assai.*  
*pp*  
1 5  
*poco cresc.*

\* Please note this excerpt incorporates the customary octave doubling of the first trumpet part

SHOSTAKOVICH Symphony No. 5, Op. 47

Trumpet 2 in B flat

First movement

EXCERPT 2 Poco sostenuto

27 Poco sostenuto

ff

28

29

30 poco stringendo ff

31 poco meno *f* cresc.

32 33 34

*pp* cresc. *espress. ff*

END OF ORCHESTRAL EXCERPTS

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## TRUMPET – ROUND 1

Set Work

BÖHME 24 Melodic Studies, No,9

**Allegro non troppo.**

9. *mf*

*p* *mf* *p*

*mf* *p* *mf*

*p*

*mf*

The musical score consists of eight staves of music in 3/8 time, key of B-flat major. The tempo is marked 'Allegro non troppo.' The first staff begins with a dynamic of *mf*. The second staff continues the melody. The third staff features dynamics of *p*, *mf*, and *p*. The fourth staff features dynamics of *mf*, *p*, and *mf*. The fifth staff continues the melody. The sixth staff begins with a dynamic of *p*. The seventh staff features a dynamic of *mf*. The eighth staff concludes the piece.